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ABSTRACT

"A Light in the Storm" is one of a series of books about America and American history published by Scholastic. The book has been adapted for the stage by the Kennedy Center. The story, which takes place during the Civil War, inspired this 5-lesson curriculum unit that complements the play and allows students to study different aspects of lighthouses in depth: the actual Fenwick Island Lighthouse (or, A Suitable Job for a Woman), Civil War Music, Structures on a Light Station, and Historical Timelines. The unit is intended for elementary students in grades 3 and above and is interdisciplinary in approach. Each lesson offers an overview; suggests length and grade level; lists subjects and subtopics; cites dimensions of learning and intelligence being addressed; notes equipment and materials needed; lists teacher resources; and addresses National Standards for Arts Education and other standards. Each lesson also identifies instructional objectives and strategies; provides a detailed, step-by-step instructional plan; suggests assessment and extension activities; and lists teacher references. Among the materials attached are several handouts with relevant background information. (NKA)

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The Kennedy Center
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WORLDCOM

Curricula, Lessons and Activities

Curriculum Unit Detail

Light in the Storm

A Light In the Storm is one in a series of books about America and American history published by Scholastic. This book has been adapted by The Kennedy Center for the stage. The story, which takes place during the Civil War, inspired five lessons that compliment the play and allow students to study different aspects of lighthouses in depth: the actual Fenwick Island Lighthouse, Civil War Music, Structures on a Light Station, and Historical Timelines.

The following lessons are part of this unit:

- Light in the Storm: A Suitable Job for a Woman
- Light in the Storm: Civil War Music
- Light in the Storm: Historical Timeline
- Light in the Storm: Patterns of a Lighthouse
- Light in the Storm: Structures on a Light Station

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The Kennedy Center ARTSEDGE WORLDCOM

Curricula, Lessons and Activities

Light in the Storm: A Suitable Job for a Woman
(Part of Curriculum Unit Light in the Storm)

Resource Type: lesson

Length: 2 days

Grade: 4,5,6

Subjects: Language Arts, Performing Arts, Social Studies

Subtopics: History, Theater

Intelligences Being Addressed:
- Bodily/Kinesthetic Intelligence
- Interpersonal Intelligence
- Verbal/Linguistic Intelligence
- Visual/Spatial Intelligence

Dimensions of Learning:
- Acquisition and integration of knowledge
- Attitudes and perceptions about learning
- Extension and refinement of knowledge
- Meaningful use of knowledge
- Productive habits of the mind

Overview: Students identify the model for the character, Amelia Martin, by

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discovering information about four women: Abbie Burgess, Louisa May Alcott, Ida Lewis, and Clara Barton. Students improvise the character of a historical figure. Students pantomime each of the women's work and interview each of the women as reporters. Students write a postcard from the past about one of these women.

Equipment:

- Computer Mac or PC with Internet access (optional)

Media & Materials:

Printouts: This lesson does not have any printouts.

Student Supplies:

Other Materials: Post-it notes in four colors. Large blank index cards.

Props such as a bucket, lantern, scrub brush, book, journal, bandages, apron, and shawl.

Cardboard signs to hang around the neck or badges on pins that say: Abbie Burgess, Louisa May Alcott, Ida Lewis, and Clara Barton.

2) Large print outs or index cards with the following questions:

- Who is a teacher?
- Who is a companion?
- Who is a nurse?
- Who kept the lights burning for a month?
- Who was visited by a President for her actions?
- Who founded the American Red Cross?
- Who became a famous author?
- Who lived the rest of her days as a lighthouse keeper?
- Who might Daniel have met while he was ill?
- Who is the model for Amelia Martin?

Related Textbooks:

Teacher Internet Resources:

Lesson and Extension Specific Resources:

- **The National Women's Hall of Fame**
  http://www.greatwomen.org

  The National Women's Hall of Fame lists their inductees in alphabetical order. The site includes information on Louisa May Alcott and Clara Barton.

General Internet Resources:

- **The American Civil War**
  http://www.americancivilwar.com

  This site highlights information on the American Civil War and the roles of women during wartime. This page also contains biographies, including a feature on Clara Barton.

- **The History Net**
  http://www.thehistorynet.com

  This online magazine has articles on a variety of historical subjects, including Women's History. Go to the Article Index, then to Women's History. Spring/Summer 1996 has articles on women's roles as educators in this country.

National Standards for Arts Education:

- K-4 Theatre Content Standard 1 : Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history
- K-4 Theatre Content Standard 2 : Acting by assuming roles and interacting in improvisations
- K-4 Theatre Content Standard 3 : Designing by visualizing and arranging environments for classroom dramatizations
- K-4 Theatre Content Standard 4 : Directing by planning classroom dramatizations
- K-4 Theatre Content Standard 5 : Researching by finding information to support classroom dramatizations
- K-4 Theatre Content Standard 6 : Comparing and connecting art forms by describing theatre, dramatic media (such as film, television, and electronic media), and other art forms

- K-4 Theatre Content Standard 7 : Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theatre, film, television, and electronic media productions
- K-4 Theatre Content Standard 8 : Understanding context by recognizing the role of theatre, film, television, and electronic media in daily life
- 5-8 Theatre Content Standard 1 : Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history
- 5-8 Theatre Content Standard 2 : Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes
- 5-8 Theatre Content Standard 3 : Designing by developing environments for improvised and scripted scenes
- 5-8 Theatre Content Standard 4 : Directing by organizing rehearsals for improvised and scripted scenes
- 5-8 Theatre Content Standard 5 : Researching by using cultural and historical information to support improvised and scripted scenes
- 5-8 Theatre Content Standard 6 : Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms
- 5-8 Theatre Content Standard 7 : Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions
- 5-8 Theatre Content Standard 8 : Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures

Click here for additional information on the National Standards for Arts Education

Other National Standards:

- History K-4 (1, 3)
- Language Arts (5-8) 4, 5, 7, 8

Source of Standards: McRel

For more on the Standards in other subjects, please refer to the Mid-continent Regional Education Laboratory (McREL) website.

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State Standards, if any:

To search the State Arts Standards, please visit the National Conference of State Legislatures website.

Instructional Objectives:

Students will identify the model for the character of Amelia Martin from *A Light in the Storm*, by researching and discovering information about: Abbie Burgess, Louisa May Alcott, Ida Lewis, and Clara Barton.

Students will improvise the character of historical figures.

Students will pantomime each of the women's work activities.

Students will, as reporters, interview each of the women.

Students will write a postcard from the past about one of these women.

Strategies:

Cooperative learning, "jigsaw", interviewing, technology searching, and book reference research.

Instructional Plan:

WARM UP:

Students are asked about the jobs Amelia Martin has. (Responses should include lighthouse keeper, assistant teacher, companion, and nurse.)

Discuss which jobs of those mentioned seem to be acceptable for a woman to do 140 years ago? (Companion ranks first. A female teacher was becoming more accepted. Nurses as women were not readily accepted at the start of the Civil War. Female lighthouse keepers were only appointed after the death of a male relative who already had held the position.)

INTRODUCTORY ACTIVITY:

Four students are selected to wear either a sign around the neck or a badge with the following names on them: Abbie Burgess, Louisa May Alcott, Ida Lewis, and Clara Barton?.

Using the game show *To Tell the Truth* as a model, the selected students stand up and say, "My life was the inspiration for the

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character of Amelia Martin."

The rest of the class makes predictions about who they think is telling the truth.

GUIDED PRACTICE:

The note cards with questions on them are mounted on the board. The questions are numbered from 1 to 8. (The answers are the initials that follow.) The questions are:

#1-Who was a nurse? (CB, LMA)

#2-Who was a companion? (LMA)

#3-Who was a teacher? (CB, LMA)

#4-Who kept the lights burning for a month?(AB)

#5-Who was visited by a President for her actions? (CB,IL)

#6-Who founded the American Red Cross? (CB)

#7-Who lived the rest of her days as a lighthouse keeper? (IL,AB)

#8-Who might Daniel have met when he was ill? (CB, LMA)

#9-Who is the model for Amelia Martin? (IL)

The class is broken into teams of four. Each team is assigned a woman to research.

Each team is given a colored Post-it pack to write the answers. The answers should have two supporting details to prove the answer. The answers are posted under the question. WARNING: Not every question will be answerable for each woman.

The groups are "jigsawed" by assigning each a number from 1 to 4. Odd numbers try to answer the odd questions from #1-7. The even numbers try to answer the even questions from #2-8.

The groups should be further "within-team jigsawed," so that teams 1 and 2 work on Internet sources of information. Teams 3 and 4 should work on book resources. All numbers try to answer question #9. Each team of four is reunited to share information.

They are to be experts on their assigned woman.

The four contestants are reassembled and the identity of the model for Amelia Martin is revealed. (This is Ida Lewis. The answer is found in the interview with Karen Hesse at the Scholastic site, Dear America, *A Light in the Storm.* She saves 22 from drowning and takes over the job of assistant lighthouse keeper after her father has a stroke. She marries but after a brief time chooses to live alone, and delivers books by boat after retirement.)

INDEPENDENT PRACTICE:

Students return to their original group and prepare a pantomime of the work involved in the lives of the famous woman they studied. Props and costumes may be used.

After twenty minutes, teams present their pantomimes to the class.

The class, acting as reporters, ask four questions of the actors in the scenes. The actors stay in character. The questions may be about the actions in the scene or any other actions the woman did.

This repeats until all teams have presented work.

Large blank index cards are given out. Each member of the class creates a picture postcard the past about the woman who was studied by their group. It should include her name, a picture of the woman or an event in her life, and a reason for her to be remembered.

Assessment:

The information gathered to answer each question is correct and has two supporting details.

The students correctly identify Ida Lewis as the model for Amelia Lewis.

The students stay in character during questioning by reporters.

The picture postcard has the name of the woman, a picture of the woman or an event in her life, and a reason to remember her are written on the card.

Extensions: Students can research the male characters in the story. The lives of a male lighthouse keeper, a shopkeeper, a teacher, and a soldier are mentioned in *A Light in the Storm.*

Teacher References:

A Light in the Storm; Karen Hesse; Scholastic, Inc.; 1999.

Women Who Kept the Lights—The Illustrated History of Female Lighthouse Keepers; Mary Louise Clifford, J. Candace Clifford; Cypress Communications; 1995.

Extraordinary Young People; Marlene Targ Brill; Children's Press; 1996.

The Lights Never Failed; Jennifer Saavedra, Josee Morin; Houghton Mifflin; 1999.

Abbie Against the Storm—The True Story of a Young Heroine and a Lighthouse; Marcia K. Vaughn, Bill Farnsworth; Beyond Words Publishing; 1999.

Keep the Lights Burning, Abbie; Peter and Connie Roop, Peter E. Hanson; Carolrhoda Books; 1985.

Women of the Lights; Candace Fleming, James Watling; Albert Whitman Publishers; 1995.

A Woman of Valor—Clara Barton and the Civil War; Stephen B. Oates; The Free Press; 1995.

Clara Barton—Founder of the American Red Cross; Augusta Stevenson, Frank Giacoia; Simon & Schuster Children's; 1982.

Clara Barton; David Collins, Ken Landgraf; Barbour Publishers, Inc.; 1999.

Women Themselves; Johanna Johnston, Deanne Hollinger; Dodd, Mead, & Company; 1973.

Louisa May Alcott—Young Novelist; Beatrice Gormley, Meryl Henderson; Simon & Schuster's Children's; 1999.

Hospital Sketches; Louisa May Alcott; Applewood Books; 1989.

Invincible Louisa; Cornelia Meigs; Little, Brown and Company; 1933,1968.

Those Couragous Women of the Civil War; Karen Zeinert; The Millbrook Press; 1998.

When This Cruel War is Over—The Civil War Home Front; Duane Damon; Lerner Publications Company; 1996.

For Home and Country—A Civil War Scrapbook; Norman Bolotin, Angela Herb; Lodestar Books; 1995.

Behind the Lines; Edited by Carter Smith; The Millbrook Press;1993.

Scholastic Encyclopedia of the Civil War; Catherine Clinton; Scholastic, Inc.; 1999.

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Curricula, Lessons and Activities

Light in the Storm: Civil War Music
(Part of Curriculum Unit Light in the Storm)

Resource Type: lesson

Length: 2 days

Grade: 4,5,6

Subjects: Performing Arts, Social Studies

Subtopics: History, Instrumental Music, Music

Intelligences Being Addressed:
- Intrapersonal Intelligence
- Logical/Mathematical Intelligence
- Musical/Rhythmic Intelligence
- Verbal/Linguistic Intelligence

Dimensions of Learning:
- Acquisition and integration of knowledge
- Attitudes and perceptions about learning
- Extension and refinement of knowledge
- Meaningful use of knowledge
- Productive habits of the mind

Overview: Students use the music of the Civil War to identify primary and

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secondary sources. Students use the Internet as a resource tool. Students compare and contrast songs of the North and the South, and identify songs as rallying songs, recruiting songs, popular entertainment songs, campfire songs, sentimental songs, or patriotic songs. Students interpret a Civil War song through performance by use of voice or instrument.

Equipment:

- Computer: with Printer; Internet access (optional)
- Sound System cd or cassette player

Media & Materials:

- Recording Civil War tunes,

Printouts: This lesson has printouts. They are referenced in the "Student Supplies" or "Other Materials" sections below.

Student Supplies: Paper or journal for note taking, pencil or pen

Visit the Handout Index for the following:

- **Did You Know** - True or False Quiz;
- **Did You Know?** Answers;
- Civil War Music Data Sheet

Other Materials:

- The words to Stephen Foster's "Oh! Susanna."
- Instruments to play a tune on, such as keyboards, guitar, trumpet, harmonica, and snare drum.

Related Textbooks: This lesson is connected to the Youth and Family Programming production of the Scholastic Book, *The Light In A Storm.*

Teacher Internet Resources: **Lesson and Extension Specific Resources:**

- **Gettysburg National Military Park Kidzpage: Music of the Civil War**

http://www.nps.gov/gett/gettkidz/music.htm

This resource on the National Park Service site contains good background information on Civil War music, as well as lyrics and midi clips of examples of Civil War songs.

- **The Civil War Music Site**
  http://www.civilwarmusic.net

  This site has song lyrics, fife tunes, and a brief history of brass bands and the importance of music during the Civil War. Photos of some of the regiment brass bands are also available.

General Internet Resources:

- **Duke University: Historic American Sheet Music**
  http://scriptorium.lib.duke.edu/sheetmusic/

  From Duke University's Rare Book, Manuscript, and Special Collections Library, this collection of 19th and early 20th century American sheet music contains images of original sheet music, as well as lyrics and additional information.

- **Historic American Sheet Music: 1850-1920**
  http://memory.loc.gov/ammem/award97/ncdhtml/hasmhome.html

  This site contains American sheet music between 1850 and 1920, including an overview and summary of the collection and the ability to search by title, words, and name.

- **Stephen Foster Songs**
  http://stephen-foster-songs.de

  This "Music-Archive" gives an alphabetical listing of Foster's songs. Once the song is clicked on, the tune is downloaded easily. Photos of song sheets and texts of lyrics are also included.

National Standards for Arts Education:

- K-4 Music Content Standard 1 : Singing, alone and with others, a varied repertoire of music
- K-4 Music Content Standard 2 : Performing on instruments, alone and with others, a varied repertoire of music
- K-4 Music Content Standard 5 : Reading and notating music
- K-4 Music Content Standard 6 : Listening to, analyzing, and describing music

- K-4 Music Content Standard 7 : Evaluating music and music performances
- K-4 Music Content Standard 8 : Understanding relationships between music, the other arts, and disciplines outside the arts
- 5-8 Music Content Standard 1 : Singing, alone and with others, a varied repertoire of music
- 5-8 Music Content Standard 2 : Performing on instruments, alone and with others, a varied repertoire of music
- 5-8 Music Content Standard 5 : Reading and notating music
- 5-8 Music Content Standard 6 : Listening to, analyzing, and describing music
- 5-8 Music Content Standard 7 : Evaluating music and music performances
- 5-8 Music Content Standard 8 : Understanding relationships between music, the other arts, and disciplines outside the arts

Click here for additional information on the National Standards for Arts Education

Other National Standards:

- Geography K-4
- History K-4: 3, 4, 6 and additional history standards.
- Language Arts K-4: 4, 5, 6, 7

Source of Standards: National History Standards and McRel

For more on the Standards in other subjects, please refer to the Mid-continent Regional Education Laboratory (McREL) website.

State Standards, if any:

To search the State Arts Standards, please visit the National Conference of State Legislatures website.

Instructional Objectives:

1. Students will identify primary and secondary sources of archival material using the Internet.
2. Students will compare and contrast lyrics of Civil War songs of the North and the South.
3. Students will identify if a song is intended as a rallying song, recruiting song, popular entertainment song, campfire song, sentimental song, or patriotic song.
4. Students will interpret a Civil War song through performance by use of voice or instrument.

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Strategies:

Independent research
Solo performance on instrument or voice
Internet research tool use

Instructional Plan:

WARM UP:

1) Students listen to and sing along to "Oh! Susanna" by Stephen Foster. This is a song Amelia Martin would be familiar with.

INTRODUCTION:

1) Students take the Did You Know—True or False Quiz.

GUIDED PRACTICE:

1) The answers and explanations to the Did You Know? True or False Quiz are given.

2) Discuss how the Civil War was the first American War to have a large amount of archival material from all groups of people. Everyone kept journals, including soldiers, generals, slaves, slave holders, folks back home and the people in the cities, towns, and farms used as battlefields. Photographs and lithographs depicted the horrors of battles. Letters and songs were written and preserved in families, as legacies of the sacrifices made. Many of these records were eventually handed over to libraries, museums, universities, historical societies, and historical sites. They became primary sources for future generations to try to understand and still debate the events of the Civil War.

3) Think about "Oh! Susanna" and how fun an old song can be. To get a feel of the historical time, music can play an important part as a messenger of the past. We can read the words and play the tunes written over 135 years ago. A special connection happens between the long dead and the still living who can share an experience and journey through music.

INDEPENDENT PRACTICE:

1) Using the Internet as a tool and guide, students will discover many other songs of the Civil War. Mary Hall Surface, the playwright of *A Light in the Storm*, uses four Civil War songs: "Lincoln and Liberty," "We Are Coming Home Father Abraham," "The Battle Cry of Freedom," and "Tenting Tonight or Tenting on the Old Camp Ground."

2) Search for one of these songs using the Web sites listed in the Teacher Internet Resources section of this document. Record the lyrics and lyricist on the Civil War Music Data Sheet.

3) Identify whether the North, the South, or both sides used the song. If both sides used the song, did they change the lyrics? How? Compare/contrast the two versions.

4) Recognize whether the source is a primary or secondary source (real sheet or just a print of lyrics).

5) Some sights let you see the notes of the tune. Some sites will play the tune. If possible, try to play the tune.

6) Classify the song as a rallying song, a recruiting song, a popular entertainment song, campfire song, sentimental song, or patriotic song. Explain why it is one of these with two supporting points.

7) Locate four more songs. Each must be different. Find a Union song, a Confederate song, a song that was changed, and a song enjoyed by both. Repeat directions #2-6.

8) Choose a song to perform as a soloist or in a group. It may be sung or played on an instrument.

Assessment:

1) Students perform a piece of Civil War music, either as a soloist or in a group. The performance may use voice or instruments.

2) Students identify the song title and lyricist.

3) The student identifies who sang the song—the North, the South, or both sides. The student can identify if any changes in lyrics were made.

4) The student classifies the song correctly (rallying song, recruiting song, popular entertainment song, campfire song, or patriotic song) and is able to explain the choice with two supporting points.

5) The student has four songs, each different (one Union, one Confederate, one changed song, and a song enjoyed by both sides). The students can check for song titles on the true or false quiz.

Extensions:

Students can perform more than one song. A recording can be made of each of the pieces and used as a reference for others. Students can compare the songs of the Civil War with songs of the Revolution, World

War I, World War II, or the Vietnam era.

Teacher References:

1) *Best Loved Songs of the American People*; Denes Agay; Doubleday & Company; 1975.

2) *When This Cruel War is Over—The Civil War Home Front;* Duane Damon; Lerner Publications; 1996.

3) *Why Fight? The Causes of the American Civil War;* Corinne J. Naden, Rose Blue; Raintree Steck-Vaughn Publishers; 2000.

4) *For Home and Country: A Civil War Scrapbook*; Norman Bolotin, Angela Herb; Lodestar Books; 1995.

5) *Behind the Lines—A Sourcebook on the Civil War*; Carter Smith; The Millbrook Press; 1993.

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Review Date:

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Curricula, Lessons and Activities

Light in the Storm: Historical Timeline
(Part of Curriculum Unit Light in the Storm)

Resource Type: lesson

Length: 3 days

Grade: 4,5,6

Subjects: Language Arts, Performing Arts, Social Studies

Subtopics: History, Literature, Theater

Intelligences Being Addressed:

- Bodily/Kinesthetic Intelligence
- Interpersonal Intelligence
- Intrapersonal Intelligence
- Logical/Mathematical Intelligence
- Verbal/Linguistic Intelligence
- Visual/Spatial Intelligence

Dimensions of Learning:

- Acquisition and integration of knowledge
- Attitudes and perceptions about learning
- Extension and refinement of knowledge
- Meaningful use of knowledge
- Productive habits of the mind

Overview: Students create a historical timeline and an important personal

event timeline based on the historical fiction book and play, *A Light in the Storm*. Students write to inform why events were represented on the timeline. Students compare events in the book and the play. Students improvise a scene from the book not already dramatized in the play, and write to persuade the playwright to add his/her scene to the play. Teacher assesses students' understanding of timelines and literature as presented in an improvisation. Teacher uses rubrics to evaluate students' writing to inform and writing to persuade.

Equipment:

- Computer: Mac or PC with Internet access (optional)
- Projector: Overhead or Video
- Video Camera DV or VHS

Media & Materials:

Printouts: This lesson has printouts. They are referenced in the "Student Supplies" or "Other Materials" sections below.

Student Supplies: Each student should have a copy of *A Light in the Storm*.

Provide students with one each of the following handouts:

- Group worksheet
- Scene worksheet

You will also need a Venn Diagram form. You may use one of your choice, or download one at http://www.sdcoe.k12.ca.us/score/actbank/tvenn.htm.

Other Materials: 1) Simple props, such as a pencil, lantern, paper, pencils, pens, markers, and notebooks or journals.

2) Costumes for the scenes, such as a shawl and long skirt.

3) The following books (authors and publishers listed in teacher references) are but a small amount of Civil War reference books available. These are to be used as references to check facts.

a) *Prelude to War, A Sourcebook on the Civil War*
b) *The First Battles, A Sourcebook on the Civil War*
c) *The American Civil War—A House Divided*
d) *Scholastic Encyclopedia of the Civil War*
e) *Slavery and the Coming of the Civil War*
f) *Why Fight? The Causes of the American Civil War*
g) *For Home and Country, A Civil War Scrapbook*
h) *A Nation Torn, The Story of How the Civil War Began*

4) 8" x 11" posters with the following historical events:

a) South Carolina secedes from the Union.
b) Jefferson Davis elected President of the Confederate States of America.
c) Lincoln arrives in Washington to become the President of the United States.
d) Lincoln calls for 75,000 state militia troops to crush the rebellion.
e) Fort Sumter fired upon.
f) The first battle of Bull Run fought.

Related Textbooks:

Teacher Internet Resources:

Lesson and Extension Specific Resources:

- **America's Library, Library of Congress**
  http://www.americaslibrary.gov/cgi-bin/page.cgi

  This site includes links and information on American inventors, politicians, performers, and activists. It also provides timelines, state explorations and other kid-friendly activities for students.

- **The American Civil War**
  http://www.americancivilwar.com

  This site highlights information on the American Civil War and the roles of women during wartime. This page also contains biographies, including a feature on Clara Barton.

- **The U.S. Department of Education**
  http://www.ed.gov/pubs/parents/History/

This site offers material for parents to use in helping their children learn and understand the importance of American History.

General Internet Resources:

- **Scholastic's "Events of the 20th Century"**
  http://teacher.scholastic.com/century/index.htm

  This site includes a number of projects covering major events and people, including Amelia Earhart, Anne Frank, Immigration, Rosa Parks, the attack on Pearl Harbor, conquering Mt. Everest, and more.

National Standards for Arts Education:

- K-4 Theatre Content Standard 1 : Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history
- K-4 Theatre Content Standard 2 : Acting by assuming roles and interacting in improvisations
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- K-4 Theatre Content Standard 4 : Directing by planning classroom dramatizations
- K-4 Theatre Content Standard 5 : Researching by finding information to support classroom dramatizations
- K-4 Theatre Content Standard 6 : Comparing and connecting art forms by describing theatre, dramatic media (such as film, television, and electronic media), and other art forms
- K-4 Theatre Content Standard 7 : Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theatre, film, television, and electronic media productions
- K-4 Theatre Content Standard 8 : Understanding context by recognizing the role of theatre, film, television, and electronic media in daily life
- 5-8 Theatre Content Standard 1 : Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history
- 5-8 Theatre Content Standard 2 : Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes
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- 5-8 Theatre Content Standard 8 : Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures

Click here for additional information on the National Standards for Arts Education

Other National Standards:

- History K-4 (1-5)
- Language Arts K-4 (1, 2, 3, 4, 5, 7, 8)

Source of Standards: McRel, ArtsEdge, and National Center for History in Schools

For more on the Standards in other subjects, please refer to the Mid-continent Regional Education Laboratory (McREL) website.

State Standards, if any:

To search the State Arts Standards, please visit the National Conference of State Legislatures website.

Instructional Objectives:

1) Students will research and create a historical timeline using historical events in the book and/or play, *A Light in the Storm*.
2) Students will create a timeline of important personal events in Amelia Martin's life as told in the book, *A Light in the Storm*.
3) Students will write to inform why the personal events were chosen to include on the timeline.
4) Students will compare events in the book and the play.
5) Students, in groups, will improvise new scenes based on Amelia's journal entries to add to the play.
6) Students will write to persuade the playwright to add his/her

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scene to the play.

Strategies: Research using the Internet and historical books, compare/contrast historical facts and fiction, improvise established material, and cooperate in groups.

Instructional Plan:

DAY ONE

WARM UP:

1) Teacher solicits from the class real historical events in the book/play *A Light in the Storm*.
2) Teacher records on the board or overhead.

INTRODUCTION:

1) Teacher has the following events listed on "8x12" posterboard (these events are noted in *A Light in the Storm*):

a) South Carolina secedes from the United States.
b) Jefferson Davis is elected President of the Confederate States of America.
c) Abraham Lincoln arrives in Washington to become the President of the United States.
d) Lincoln calls up 75,00 state militia troops to crush the rebellion.
e) Fort Sumter is fired upon.
f) The first battle of Bull Run is fought.

2) Teacher mixes up the events and asks for students to volunteer to come to the board or overhead. The volunteers should be told to prepare to act as a part of a living timeline. This means that once the timeline is arranged in order, the volunteer actor must become the event and describe its importance to the class.

3) The volunteer actors arrange themselves in historical order. Each actor explains why this event is important.

4) The class records the correct event order.

GUIDED PRACTICE:

1) Students use the Internet and/or Civil War reference books to

identify correct dates for the five events just put in order.

2) Students create a historical timeline for the Civil War related events in *A Light in the Storm*.

INDEPENDENT PRACTICE:

1) Discuss why we think Amelia records South Carolina's secession on December 31, 1860 and not on December 20,1860 (isolation of lighthouse, poor communication from South Carolina, she received the journal on December 24, etc.).

2) Amelia recorded many personal events in her journal. The students will put eight of Amelia's personal events in a timeline. A minimum of four events from the book should be included in the timeline. Others may come from the play.

3) The timeline should be given an appropriate title.

4) Events are recorded by date and what happened on each date is briefly summarized.

5) Students write a paragraph to inform why the events selected for Amelia's personal timeline were chosen and what their importance is in Amelia's life.

DAY TWO

WARM UP:

1) Discuss events the students chose to include in the timelines from the previous lesson.

2) Inquire why Karen Hesse, the author of *A Light in the Storm*, chose the historical events she did for her book. Why do you think she chose to put the lighthouse in Delaware? Take time for discussion or written reflection.

3) Mary Hall Surface, the playwright of *A Light in the Storm*, chose events from Hesse's book to dramatize in her play. Why do you think she chose the events she did? Can you think of instances where she took dramatic license and put events in a different sequence? (William's death and the school boys' deaths stands

out.) Take time for discussion or written reflection.

4) Students use a Venn Diagram to compare/contrast events in the book and the play. They should show at least three differences and three of the same events.

GUIDED PRACTICE:

1) Authors and playwrights chose events to dramatize in their work that move the story forward or that contain conflicts. Based on the timeline of important events for Amelia, choose 3 possible events (not dramatized already in the play) from which to make an improvised scene.

2) Students share the choices, and groups of four are created. The groups should be sharing a knowledge of the event, its importance, and their desire to present it.

3) The teacher assigns each student in the group a job. Job descriptions should be put on the board for all to see. All students may act in the scene. Not all students need to act but must be actively involved in the preparation of the scene.

a) Playwright - puts the action in sequence, writes ideas for lines
b) Director - guides the actors in their understanding of their roles and how the scene will be staged, and when, how, and where the actors will move.
c) Designer - gathers the costumes and props, sets the stage for the scene
d) Stage Manager - records the decisions made by the others, reminds others what was done before, records jobs and members of group.
e) Actor - interprets the playwright's ideas, listens to the director's guidance, and moves through the designer's universe.

4) The teacher distributes a set of worksheets to each group. These give guidance and ideas for each group member. Students should record on them and teachers should collect them at the end of the lesson.

INDEPENDENT PRACTICE:

1) Students are given 40 minutes to plan and rehearse a short scene. They will be graded on team work and presentation.
2) Students present the scene to the class. The teacher videotapes each presentation.

3) The students turn in all written records of the group's scene to the teacher.
4) Each student, for homework, writes a letter to persuade Mary Hall Surface to add the scene they improvised to her play. It should include details of the scene, including a summary of events, characters, conflict, and setting. The student should justify its importance in the book and its need to be added to the play.

Assessment:

DAY ONE:

1) The historical timeline has the correct dates and sequence of events.

2) Amelia's personal timeline contains:

A) eight events.
B) at least four of the events that are not in the play.
C) an appropriate title.
D) events with the correct date recorded.
E) a short summary of each event.

3) Students write a paragraph informing why each of the eight events were chosen and their importance in Amelia's life. The teacher uses a rubric of writing to inform that is appropriate to the school district to grade this part.

DAY TWO:

1) Venn diagram compares and contrasts the play and book. It has at least three different events and three of the same events for the play and book.

2) Students are graded by rubric for improvised scenes:

A) Team work

LOW	MIDDLE	HIGH
Does not do job	Does job	Does job
Has conflicts	Has conflicts	No conflicts

B) Performance

LOW	MIDDLE	HIGH

Distracted	Some focus	Stays focused
Low commitment	Some commitment	Fully commited
Mechanical	Some sense of belief	Sustains belief

3) Records of improvised scenes show work done by each member (both video tape and Stage Manager records).

4) The letter to persuade written to Mary Hall Surface:

A) Is written in a letter form.
B) Identifies the scene by events, characters, setting, and conflict.
C) Justifies its importance in the book and its reason to be included in the play.

5) The teacher should use the school district's rubric on writing to persuade to complete the assessment.

Extensions:

1) Take another historical fiction book, play, or movie and create timelines. Justify choices for including certain events.
2) Take other works of fiction, historical fiction, or history and create improvised scenes of events.

Teacher References:

1) *Prelude to War, A Sourcebook on the Civil War*; edited by Carter Smith; The Millbrook Press; 1993.

2) *The First Battles, A Sourcebook on the Civil War*; edited by Carter Smith; The Millbrook Press; 1993.

3) *The American Civil War, A House Divided*; Edward F. Dolan; The Millbrook Press; 1997.

4) *Scholastic Encyclopedia of the Civil War*; Catherine Clinton; Scholastic, Inc.; 1999.

5) *Slavery and the Coming of the Civil War, 1831 - 1861*; Christopher Collier, James Lincoln Collier; Benchmark Books, 2000.

6) *Why Fight? The Causes of the American Civil War*; Corrine J. Nolan, Rose Blue; Raintree Steck-Vaughn Publishers; 2000.

7) *For Home and Country—A Civil War Scrapbook*; Norman Bolotin, Angela Herb; Lodestar Books; 1995.

8) *A Nation Torn, The Story of How the Civil War Began*; Delia Ray; Lodestar Books; 1990.

9) *Children and Drama*; Nellie McCaslin: David McKay Company, Inc., 1975.

10) *Creative Drama in the Intermediate Grades*; Nellie McCaslin; Players Press; 1987.

11) *Creative Drama in the Classroom*; Nellie McCaslin; David McKay Company; 1975.

12) *A Guide for Using Creative Drama in the Classroom*; Lenore Blank Kelner; InterAct, Inc.; 1990.

13) *Drama in the Classroom*; Lenore Blank Kelner, Heinemann; 1993.

14) *Theater Games for Young Performers*; Maria C. Novelly; Meriwether Publishing, Ltd., 1985.

15) "Helping Students Become Knowledgeable Audience Members"; Sean Layne, Rosilyn Flynn; Professional Development for Teachers; The Kennedy Center; 1997.

16) "Integrating Creative Drama and Social Studies"; Karen Erickson; Professional Development for Teachers; The Kennedy Center; 1999.

17) "Assessment: Strategies to Transform Arts Instruction: Rubrics"; Deborah Brzoska; Professional Development for Teachers; The Kennedy Center; 1995.

18) "Why & How I Teach with Historical Fiction"; Terry Lindquist; *Instructor Magazine*; Scholastic, Inc.; 2000.

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The Kennedy Center ARTSEDGE

Curricula, Lessons and Activities

Light in the Storm: Patterns of a Lighthouse
(Part of Curriculum Unit Light in the Storm)

Resource Type: lesson

Length: 3 days

Grade: 3,4,5,6

Subjects: Design Arts, Language Arts, Math, Performing Arts, Social Studies, Visual Arts

Subtopics: Architecture, Design, History, Music

Intelligences Being Addressed:

- Bodily/Kinesthetic Intelligence
- Interpersonal Intelligence
- Intrapersonal Intelligence
- Logical/Mathematical Intelligence
- Musical/Rhythmic Intelligence
- Verbal/Linguistic Intelligence
- Visual/Spatial Intelligence

Dimensions of Learning:

- Acquisition and integration of knowledge
- Attitudes and perceptions about learning
- Extension and refinement of knowledge
- Meaningful use of knowledge
- Productive habits of the mind

Overview: Students work in teams to design the Fenwick Island Lighthouse using visual, sound, and light patterns. Student teams present designs to class, and the class will assess the presentations. Students work independently to write a letter to inform captains about his/her team design, describing the location, designs, and patterns on Fenwick Island Lighthouse. Teacher assesses through videos and checklists.

Equipment:

- Computer: with Internet access
- Video Camera with tape

Media & Materials:

- Book see list below,

Printouts: This lesson has printouts. They are referenced in the "Student Supplies" or "Other Materials" sections below.

Student Supplies: White paper for drawing.

For sound-making: bells, triangles, clappers, wooden boards, plastic tubes, tin whistles, whistles, trumpets, or horns.

For light: flashlights with batteries enough for each team of three.

Provide students with one each of the following handouts:

- Keeper Dunne's Letter Prompt
- Lighthouse Checklist

Other Materials: Map of Delaware

The following books (authors and publishers listed in the Teacher References section of this document):

A Light in the Storm
Loud Emily
Beacon of Light Lighthouse
America the Beautiful

Delaware
Mid-Atlantic Lighthouses
The Lighthouse Book

Related Textbooks:

Teacher Internet Resources:

Lesson and Extension Specific Resources:

- **Creative Visions**
  http://www.creative-visions.com

  This artistic site includes a listing for lighthouses, containing photos and brief summaries of each one. To find the Fenwick Island Lighthouse, see the Delaware section.

General Internet Resources:

- **50 States**
  http://www.50states.com

  This site provides links to Web pages and information about each of America's states.

National Standards for Arts Education:

- K-4 Music Content Standard 2 : Performing on instruments, alone and with others, a varied repertoire of music
- K-4 Music Content Standard 3 : Improvising melodies, variations, and accompaniments
- K-4 Music Content Standard 4 : Composing and arranging music within specified guidelines
- K-4 Music Content Standard 6 : Listening to, analyzing, and describing music
- K-4 Music Content Standard 7 : Evaluating music and music performances
- K-4 Music Content Standard 8 : Understanding relationships between music, the other arts, and disciplines outside the arts
- K-4 Theatre Content Standard 3 : Designing by visualizing and arranging environments for classroom dramatizations
- K-4 Theatre Content Standard 4 : Directing by planning classroom dramatizations
- K-4 Theatre Content Standard 5 : Researching by finding information to support classroom dramatizations

- K-4 Theatre Content Standard 6 : Comparing and connecting art forms by describing theatre, dramatic media (such as film, television, and electronic media), and other art forms
- K-4 Theatre Content Standard 7 : Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theatre, film, television, and electronic media productions
- K-4 Visual Art Content Standard 1 : Understanding and applying media, techniques, and processes
- K-4 Visual Art Content Standard 2 : Using knowledge of structures and functions
- K-4 Visual Art Content Standard 3 : Choosing and evaluating a range of subject matter, symbols, and ideas
- K-4 Visual Art Content Standard 4 : Understanding the visual arts in relation to history and cultures
- K-4 Visual Art Content Standard 5 : Reflecting upon and assessing the characteristics and merits of their work and the work of others
- K-4 Visual Art Content Standard 6 : Making connections between visual arts and other disciplines
- 5-8 Music Content Standard 2 : Performing on instruments, alone and with others, a varied repertoire of music
- 5-8 Music Content Standard 3 : Improvising melodies, variations, and accompaniments
- 5-8 Music Content Standard 4 : Composing and arranging music within specified guidelines
- 5-8 Music Content Standard 6 : Listening to, analyzing, and describing music
- 5-8 Music Content Standard 7 : Evaluating music and music performances
- 5-8 Music Content Standard 8 : Understanding relationships between music, the other arts, and disciplines outside the arts
- 5-8 Theatre Content Standard 3 : Designing by developing environments for improvised and scripted scenes
- 5-8 Theatre Content Standard 4 : Directing by organizing rehearsals for improvised and scripted scenes
- 5-8 Theatre Content Standard 5 : Researching by using cultural and historical information to support improvised and scripted scenes
- 5-8 Theatre Content Standard 6 : Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms

- 5-8 Theatre Content Standard 7 : Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions
- 5-8 Visual Art Content Standard 1 : Understanding and applying media, techniques, and processes
- 5-8 Visual Art Content Standard 2 : Using knowledge of structures and functions
- 5-8 Visual Art Content Standard 3 : Choosing and evaluating a range of subject matter, symbols, and ideas
- 5-8 Visual Art Content Standard 4 : Understanding the visual arts in relation to history and cultures
- 5-8 Visual Art Content Standard 5 : Reflecting upon and assessing the characteristics and merits of their work and the work of others
- 5-8 Visual Art Content Standard 6 : Making connections between visual arts and other disciplines

Click here for additional information on the National Standards for Arts Education

Other National Standards:

- Geography (K-4) 1, 2, 4, 5, 12, 14, 17
- History (K-4) 3, 8
- Language Arts (K-4) & (5-8) 1-8
- Math (K-4) 4, 9

Source of Standards: McRel

For more on the Standards in other subjects, please refer to the Mid-continent Regional Education Laboratory (McREL) website.

State Standards, if any:

To search the State Arts Standards, please visit the National Conference of State Legislatures website.

Instructional Objectives: Students in teams of three will create a unique lighthouse visual pattern, sound signal pattern, and light signal pattern and present their designs to the class. The class, in the role of Lighthouse Board, will evaluate each team's designs. Students will individually write to inform the captains about the Fenwick Island location, visual design, sound signal pattern, and light signal pattern of his/her team.

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Strategies: Teams of three, peer evaluation, checklists, team presentations, and individual evaluation.

Instructional Plan:

WARM-UP:

1. Read *Loud Emily* by Alexis O'Neill to the class.
2. Discuss Emily's gift and the need for a loud voice at sea. How can a loud sound prove helpful on a lighthouse station?

INTRODUCTORY ACTIVITY:

1. Have students copy the following chart off the board into their notebooks:

   Lighthouse Design Characteristics:

   VISUAL
   SOUND
   LIGHT
   REASONS FOR BEING
   HISTORY
   TECHNOLOGY
   JOBS

2. Students listen to *Beacon of Light Lighthouse* by Gail Gibbons and complete the chart as it is read to them.

GUIDED PRACTICE:

1. Students look at a map of Delaware and locate Fenwick Island.
2. Students discuss the need for a lighthouse at this location.
3. The building of the lighthouse started in 1857 and was first lit on August 1, 1859. According to Amelia's journal, they have been on the island about a year. Can we assume that they are the first keepers of the light? Why or why not?

INDEPENDENT PRACTICE:

1. Students are broken into teams of three. They may decide if they will each have a job as visual artist, sound artist, or light artist, or if they will choose to work on each aspect of the task as united team.
2. The visual artist's task is to draw a lighthouse tower and

create a visual pattern. The color palette is limited to black, red, white, and gray. Lighthouse books are available for inspiration, but may not be copied.

3. The sound artist's task is to create a sound signal using musical instruments in the room or any sound-making materials. The pattern must be loud enough to be heard by all in the class and must have a repeated pattern of 20 counts of sound and then no sound. This is to repeat three times in the performance.
4. The light artist's task is to create a light signal using a flashlight. The light must be visible to all in the class. The pattern must have a time of light and a time of dark for a measure of 20 counts. This is to repeat three times in the performance.
5. Students rehearse the presentation of their designs.
6. For homework, each student is to write a business letter as Keeper Dunne. This letter informs captains of the arrival of the lighthouse, its location, and what to look for in visual, sound, and light patterns. (See the Keeper Dunne Prompt handout.) For more information about letter-writing and further student activities, see this lesson on EDSITEment, a National Endowment for the Humanities resource.

Assessment:

- Teacher videotapes each team's presentation.
- Students in class become the United States Lighthouse Board and assess each team's presentation using the Lighthouse Checklist.
- Teacher uses student evaluations as the team grade. Each student on the team shares the same grade.
- Teacher uses the checklist to evaluate the Keeper Dunne Prompt.

Extensions:

Compare lighthouses today with the lighthouses of 150 years ago. What is the same? What is different?

Teacher References:

A Light in the Storm; Karen Hesse; Scholastic, Inc.; 1999

Loud Emily; Alexis O'Neill; pictures by Nancy Carpenter; Simon & Schuster Books for Young Readers, 1998.

Beacons of Light Lighthouses; Gail Gibbons; Morrow Junior

Books; 1990.

The Lighthouse Book; Michael Berentain; David McKay Company, Inc., 1979.

America the Beautiful, Delaware; Deborah Kent; Children's Press, 1991.

Celebrate the States, Delaware; Michael Schuman; Benchmark Books, 2000.

Delaware; Dottie Brown; Lerner Publications Company; 1994.

MidAtlantic Lighthouses, Hudson River to Chesapeake Bay; Ray Jones, Bruce Roberts; Chelsea House Publishers, 2000.

Frommer's Maryland and Delaware, 3rd Edition; Denise Hawkins Coursey and Matthew Coursey; MacMillan Travel; 1998.

Maryland and Delaware, Off the Beat and Path, 4th Edition; Judy Colbert; The Globe Pequot Press; 1999.

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ARTSEDGENotes:

http://artsedge.kennedy-center.org/teaching_materials/curricula/curriculum.cfm?curriculum_id=213&mode=full

The Kennedy Center ARTSEDGE

Curricula, Lessons and Activities

Light in the Storm: Structures on a Light Station
(Part of Curriculum Unit Light in the Storm)

Resource Type: lesson

Length: 3 days

Grade: 3,4,5

Subjects: Design Arts, Language Arts, Math, Performing Arts, Social Studies, Visual Arts

Subtopics: Architecture, Design, Theater

Intelligences Being Addressed:

- Bodily/Kinesthetic Intelligence
- Interpersonal Intelligence
- Intrapersonal Intelligence
- Verbal/Linguistic Intelligence
- Visual/Spatial Intelligence

Dimensions of Learning:

- Acquisition and integration of knowledge
- Attitudes and perceptions about learning
- Extension and refinement of knowledge
- Productive habits of the mind

Overview: Students identify structures needed for a lighthouse station.

Groups of students create structures at a lighthouse station with their bodies. Pairs of students create structures found at the Fenwick Island Lighthouse Station circa 1861. Students write to inform about the importance of the structures on the light station, identify shapes used to create structures, and draw a map of the light station his/her group created.

Equipment:

- Computer: with Internet access
- Still Camera: or Polaroid
- Video Camera and tape

Media & Materials:

Printouts: This lesson has printouts. They are referenced in the "Student Supplies" or "Other Materials" sections below.

Student Supplies: Pencils, notebooks or journals, scissors, glue, crayons, colored pencils, markers.

Visit the Handout Index for the Lighthouse Structure Checklist. Provide one copy to each group.

Other Materials: 1) Graph paper for map making.

2) The following books (publishers and authors located in the Teacher References section of this document:

A Light in the Storm
Beacons of Light Lighthouses
The Lighthouse Book
Mid-Atlantic Lighthouses, Hudson River to the Chesapeake Bay
Legendary Lighthouses

Related Textbooks:

Teacher Internet **Lesson and Extension Specific Resources:**

Resources:

- **Pigeon Point Lighthouse Historical Park**
  http://www.pigeonpointlighthouse.org

  Pigeon Point Lighthouse, California gives a virtual tour of an 1872 lighthouse. Describes many structures and their uses on a light station.

General Internet Resources:

- **Center for Understanding the Built Environment**
  http://www.cubekc.org

  On this Web page you will find information on the concept of a "Box City," as well as links to other architecture sites.

- **National Building Museum**
  http://www.nbm.org

  Explore the "City by Design" pre- and post-visit packet for a look at building functions and designs in a city.

National Standards for Arts Education:

- K-4 Dance Content Standard 1 : Identifying and demonstrating movement elements and skills in performing dance
- K-4 Dance Content Standard 2 : Understanding choreographic principles, processes, and structures
- K-4 Dance Content Standard 3 : Understanding dance as a way to create and communicate meaning
- K-4 Dance Content Standard 4 : Applying and demonstrating critical and creative thinking skills in dance
- K-4 Dance Content Standard 7 : Making connections between dance and other disciplines
- K-4 Theatre Content Standard 1 : Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history
- K-4 Theatre Content Standard 2 : Acting by assuming roles and interacting in improvisations
- K-4 Theatre Content Standard 3 : Designing by visualizing and arranging environments for classroom dramatizations
- K-4 Theatre Content Standard 4 : Directing by planning classroom dramatizations
- K-4 Theatre Content Standard 5 : Researching by finding information to support classroom dramatizations
- K-4 Theatre Content Standard 6 : Comparing and

connecting art forms by describing theatre, dramatic media (such as film, television, and electronic media), and other art forms

- K-4 Theatre Content Standard 7 : Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theatre, film, television, and electronic media productions
- K-4 Visual Art Content Standard 1 : Understanding and applying media, techniques, and processes
- K-4 Visual Art Content Standard 2 : Using knowledge of structures and functions
- K-4 Visual Art Content Standard 3 : Choosing and evaluating a range of subject matter, symbols, and ideas
- K-4 Visual Art Content Standard 4 : Understanding the visual arts in relation to history and cultures
- K-4 Visual Art Content Standard 6 : Making connections between visual arts and other disciplines

Click here for additional information on the National Standards for Arts Education

Other National Standards:

- Geography 1,4
- Language Arts 1,3,4,5,7,8
- Math 5

Source of Standards: McRel

For more on the Standards in other subjects, please refer to the Mid-continent Regional Education Laboratory (McREL) website.

State Standards, if any:

To search the State Arts Standards, please visit the National Conference of State Legislatures website.

Instructional Objectives:

1) Students will identify structures needed for a lighthouse station.

2) Students will create structures of a lighthouse station with their bodies.

3) Students will work in pairs to create the Fenwick Island light station circa 1861 using recycled materials to create the structures.

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4) Students will write to inform about the importance of the structures on the Fenwick Island light station.

5) Students will identify the shapes used to create the structures. Students will create a map of their group's version of the Fenwick Island light station.

Strategies:

The student and teacher will use the following strategies: class room discussion; cooperative learning; modeling; use of space, body, and voice to convey meaning; math skills; and writing to inform.

Instructional Plan:

WARM UP:

1) Teacher leads a class discussion on the structures mentioned in *A Light in the Storm*. Record these on the board or overhead. (Some structures mentioned include a two-story house, a light tower, a cistern, and Oda Lee's hovel.)

2) What other buildings might a light station need? (Possible suggestions include, outhouse, chicken coop, boat house, fog signal house, barn, oil storage building.)

3) Think about shapes needed to create these structures (long rectangle, tall rectangles, cylinders, pyramids, etc.).

INTRODUCTORY ACTIVITY:

1) Students are broken into four groups to identify structures on a lighthouse station and define their uses. They should take notes on the information, as they will be creating these structures with their bodies using recycled materials to build the structures, and will write about the structures and create a map. They will stay in these groups for the body and building activities. The information will also be needed for the writing and map activities. (This should take one class period.)

2) GROUP 1 researches lighthouse stations using the following Internet sites: http://www.pigeonpointlighthouse.org; http://www.cr.nps.gov/maritime/light/fenwick.htm; and http://www.cr.nps.gov/maritime/light/ltcomp.htm.

3) GROUP 2 researches lighthouse stations using *Beacons of Light Lighthouses* and *The Lighthouse Book*, which can be found

in the children's section of your local public library.

4) GROUP 3 researches lighthouse stations using *Mid-Atlantic Lighthouses, Hudson River to the Chesapeake Bay* and *Legendary Lighthouses*, which can be found in the adult section of your local public library.

5) GROUP 4 researches lighthouse stations using *A Light in the Storm* as a reference. The students identify those structures Amelia records in her journal.

GUIDED PRACTICE:

1) The teacher uses his/her body to model a structure on a light station (i.e., light tower or fog signal building).

2) The groups share information about what structures are found on lighthouse stations. They use their bodies to create the structures. (This should take one class period.)

3) At least four different structures need to be created by each group. This may be done by an individual, pair, or whole group. All members of the group must participate in the final presentation.

4) Students should also incorporate the use of different levels, movement, and voice in their presentations.

5) Each structure is identified and its importance to the lighthouse station is reported aloud.

6) Students in the groups identify structures they want to present and rehearse for 30 minutes.

7) Students present structures to the class. The class takes notes on unknown information.

8) The class grades the presentations on a scale of 1-4 for the following things:

a) whole group participated
b) group worked cooperatively
c) group presented four structures using levels, movement, or voice
d) group identifies the structure and importance of its use.

INDEPENDENT PRACTICE:

1) Students discuss what they have learned about lighthouse stations from the past activities.

2) Teacher presents a model of a structure created with recycled materials. (This does not have to be a lighthouse but should be recognized as a structure.)

3) Students identify the contents of the recycled material, its shape, and where the structure would be located.

4) Each of the four groups is to create its own version of the lighthouse station at Fenwick Island, circa 1861, using at least four structures per station.

5) Students work in pairs within the group to create the structures. They use recycled materials provided by the teacher, such as empty cereal and shoe boxes, paper towel tubes, toilet paper tubes, construction paper, cardboard, and yarn. They should also use their own materials such as scissors, glue, pencils, crayons, and markers.

6) Space should be evenly divided into four areas to display each team's version of the Fenwick Island Lighthouse Station.

7) Students work for 45 minutes.

8) Groups are then called to put their structures in place on the space provided. Photos or videos are taken to record who did the piece and which piece belonged to which group.

9) Each pair describes what the structure is, where it goes in relationship to the environment and other structures (by the water, near woods, etc.), and why it goes there.

10) Students record their group's light station in map form.

11) For homework, students work on a geometry work sheet identifying space shapes used to create the structure he/she built.

12) The students write to inform about the structures on the Fenwick Island Lighthouse Station. What buildings were found there, and what is the importance and function of each structure to the telling of *A Light in the Storm*.

Assessment:

1) Teacher videotapes the body structures. The class grades each team on a scale of 1-4 on: whole group participation; group cooperation; whether the group presented four structures and used levels, movement, and voices; and whether the group identifies the structure and importance of its use.

2) Teacher photographs or videotapes each group's final presentation on the recycled materials structures. Graded on a scale of 1-4 on: pair cooperation; pair presentation; and pair knowledge of subject.

3) Teacher uses photographs or videotape to check the accuracy of the map of a group's site.

4) Teacher reads the write to inform essay about the Fenwick Island Lighthouse Station structures. Teacher checks for the correct identification of structures on the light station, as well as the accuracy of each one's importance and function in the operation of the lighthouse station at Fenwick Island circa 1861. Use local rubrics for writing to inform to complete the assessment.

5) Teacher uses the Lighthouse Structure Checklist and photograph or video to assess understanding of space shapes used in the recycled student structure.

Extensions:

Students can create other buildings using recycled materials. Students can dance or use their bodies to express other environments in literature or history.

Teacher References:

1) *A Light in the Storm*; Karen Hesse; Scholastic, Inc.; 1999.

2) *Beacons of Light Lighthouses*; Gail Gibbons; Morrow Junior Books; 1990.

3) *The Lighthouse Book*; Michael Berentain; David McKay Company, Inc.; 1979.

4) *Mid-Atlantic Lighthouses, Hudson River to Chesapeake Bay*; Ray Jones, Bruce Roberts; Chelsea House Publishers, 2000.

5) *Legendary Lighthouses*; John Grant, Ray Jones; The Globe

Pequot Press; 1998.

6) *Make It Work Building*; Andrew Haslam; David Glover; Action Publishing; 1994.

7) *Connections Buildings*; Caroline Grimshaw, Iqbal Hussain; World Book; 1997.

8) *Drama in the Classroom*; Lenore Blank Kelner; Heinemann; 1993.

9) *"Plan and Design a City"*; Ginny Graves and John Riley; Professional Development for Teachers; The Kennedy Center; 2000.

10) *"Scientific Thought in Motion"*; Randy Barron; Professional Development for Teachers; The Kennedy Center; 1997.

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ARTSEDGENotes:

http://artsedge.kennedy-center.org/teaching_materials/curricula/curric/lightinstorm/index.html

The following handouts are needed for teaching the *Light in the Storm* lessons. They are presented here as HTML documents viewable and printable from your Internet browser. Each link will open in a new window so you can print the page; when you are done, close the window to return to this Index page.

MUSIC OF THE CIVIL WAR

- Quiz
- Quiz Answers
- Song Data Sheet

HISTORICAL TIMELINE:

- Scene Checklist
- Group Worksheet

LIGHTHOUSE STRUCTURE

- Checklist

FENWICK ISLAND LIGHTHOUSE

- Keeper Dunne Prompt
- Lighthouse Checklist
- Assessment Sheets

We link to the S.C.O.R.E Activity Bank website for graphic organizers, including Venn diagrams, that are designed for easy download and classroom use.

DID YOU KNOW?

A TRUE OR FALSE QUIZ

MUSIC OF THE CIVIL WAR

___1) "Oh! Susanna," "Old Folks at Home," "Jeanie with the Light Brown Hair," "Beautiful Dreamer," and "We Are Coming Father Abraham" were all written by Stephen Foster.

___2) Music was not useful during the Civil War.

___3) Abraham Lincoln enjoyed the tune, "Dixie".

___4) Julia Ward Howe was paid $100 for publishing her poem, "The Battle Hymn of the Republic."

___5) "Yankee Doodle" was sung by the Southern troops to insult the Northern troops.

___6) "We Are Coming Father Abraham" was inspired by Abraham Lincoln's call for troops.

___7) "When Johnny Comes Marching Home Again" was popular in both the Union and the Confederacy.

___8) Lee's Army of Northern Virginia sang "Maryland, My Maryland" while marching through Frederick, Maryland.

___9) "Tenting Tonight or Tenting on the Old Camp Grounds" was popular only in the South.

__10) George Root wrote "Tramp! Tramp! Tramp!," "The Battle Cry of Freedom," and "The Battle Hymn of the Republic."

ANSWERS FOR DID YOU KNOW?

A TRUE AND FALSE QUIZ

CIVIL WAR MUSIC

1) TRUE: Stephen Foster was the most popular American songwriter of his day. He wrote over 200 songs. His music is still heard, sung, and played over 150 years after they were written.

2) FALSE: Music was very useful in many ways during the Civil War. Songs served as ways to relate ideas, to recruit volunteers, and to sell policies. During long marches, drums helped to keep order and pace. Boys as young as nine joined the armies and became drummers, following fathers and brothers marching into battle. A fife's pitch could be heard over the noises of rifles, cannons, and shouting. For entertainment, companies and regiments often had their own brass bands. Banjos, guitars, fiddles, harmonicas, trumpets, flutes, and fifes were instruments soldiers carried with them. Songs were sung around campfires at night.

3) TRUE: Lincoln had heard "Dixie" before and liked it. The tune was written by Ohio-born and New York-based Daniel Decatur Emmett for the Bryant Minstrels before the outbreak of hostilities. It was adapted by the Confederates and played at Jefferson Davis's inauguration.

4) FALSE: Howe was paid $4 when the poem appeared in the magazine, *The Atlantic Monthly*. She had seen a battle near Washington, D.C. in November 1861, and woke up the next day and wrote the poem. It was published early in 1862. The tune was based on a popular Southern camp meeting hymn. It was first used in the song about the abolitionist John Brown in "John Brown's Body."

5) TRUE: Troops often tried to egg each other on by taking a popular tune and changing the lyrics. The northern Federal troops were called Yanks. The southern Confederate troops were called Rebs or Rebels.

6) TRUE: Stephen Foster was inspired by Lincoln's need for 300,000 more troops in July of 1862. It was placed in the play *A Light in the Storm*. Since the play covers December 24, 1860 to December 31, 1861, it would not have been heard by Amelia Martin.

7) TRUE: The song "When Johnny Comes Marching Home Again" gained even wider popularity about 30 years later during the Spanish-American War and even later in World War I.

8) TRUE: The Army of Northern Virginia was trying to get safely through Frederick, Maryland on their way North. Maryland, like Delaware was a border state. Slavery was practiced in Maryland and the state had a forced occupation by Northern troops because of its location next to Washington, D.C. There were many Southern sympathizers in Maryland, including the song's author, James Randall Ryder. The 22 year-old wrote it to persuade Maryland to leave the Union. Set to the old German song, "O Tannnenbaum," the song met with indifference and few new recruits as the troops went through the city.

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9) FALSE: "Tenting Tonight" was enjoyed by both sides because it spoke to the longing for home and for the peace that both sides wanted.

10) FALSE: Root did not write "The Battle Hymn of the Republic". Julia Ward Howe did. Root was a popular songwriter enjoyed by both sides. "Just Before Battle Mother" was another Root tune.

SONG DATA SHEET

Student name:_____

Song Title:_____

Lyricist:_____

Song used by: _____The Union _____The Confederacy _____Both Sides

Any changes made in the lyrics? _____No _____Yes. If yes, explain the changes._____

_____

_____

Web source used:_____

_____Primary source _____Secondary source

Classify song:

_____Rallying song _____Recruiting song ____Patriotic song

_____Popular entertainment song _____Campfire song

Explain why you selected the above classification:

_____

_____

Copy the lyrics on the back of this sheet.

HISTORICAL TIMELINE: SCENE CHECKLIST

Check any of the ideas used by your team to present the scene:

SOME IDEAS USED BY DIRECTORS AND ACTORS

- Actors play more than one character.
- Actor movement suggests settings.
- Actors freeze on stage when they don't want the audience to watch them.
- Both sides of the stage are used at once to show two different settings.
- Action takes place in slow motion.
- Actors play objects or animals.

SOME PLAYWRIGHT IDEAS

- Actors speak directly to the audience.
- Settings are suggested by words.
- A narrator tells the story.
- Actors speak their thoughts out loud.

QUESTIONS FOR THE DESIGNER

(use the back of this paper or another sheet for your designs)

- What kind of costumes will the actors wear?
- What props are needed?
- What should the setting look like?
- Do you need any sound effects? What kind? When?
- Should any music be used to help create a mood? What kind? When?

GROUP WORKSHEET

Group members:

1) Playwright_____

2) Director_____

3) Designer_____

4) Stage Manager_____

Scene:

1) Setting:_____

2) Date of scene:_____

1) Conflict:_____

_____

_____

_____

_____

2) Characters:_____

_____

_____

_____

_____

SPACE SHAPE AND MATERIALS CHECKLIST FOR LIGHTHOUSE STRUCTURE

Name:_____

Group:_____

Structure's name:_____

Purpose:_____

_____

Check all that apply to your building.

1) What shape is your building?

__Cube

__Long Rectangular Prism

__Small Rectangular Prism

__Pyramid

__Cylinder

__Cone

__Other _____

2) How tall is your building?

__One story

__Two stories

__Three stories

__More?__How many?

3) What is your building made of?

__Wood

__Brick

__Stone

__Metal

__Glass

__Stucco

__Concrete

4) What shapes did you use repeatedly? How many of each?

__Cube

__Rectangular Prism

__Pyramid

__Cylinder

__Cone

__Other _____

5) Write a brief summary of the shapes and materials used to create your structure on the back of this paper.

http://artsedge.kennedy-center.org/teaching_materials/curricula/curric/lightinstorm/keeper_dunne.htm

KEEPER DUNNE'S LETTER PROMPT

You are to assume the role of Keeper Dunne on August 1, 1859. The Fenwick Island Lighthouse goes into operation today. Write a business letter to inform captains in the area about the location of the light station. Use the work you did with your team to: describe to the captain the visual pattern on the tower; describe the sound signal pattern to hear in the fog; and describe the light pattern to see in the night. Keep within the historical time frame. Make sure all grammar, spelling, capitalization, and punctuation is correct. Return within three days of receiving the assignment. Use the checklist to help guide you. Return checklist with your letter.

KEEPER DUNNE'S CHECKLIST

Name: _____

Date due:_____

Date returned:_____

___1) Uses the business letter format.

___2) Assumes the part of Keeper Dunne.

___3) Directs letter to sea captains.

___4) Keeps within the historical timeline.

___5) Locates Fenwick Island.

___6) Describes team's visual design of the tower.

___7) Describes team's sound signal pattern.

___8) Describes team's light signal pattern.

___9) Uses correct grammar, spelling, capitalization, and punctuation.

__10) Returns letter on deadline.

http://artsedge.kennedy-center.org/teaching_materials/curricula/curric/lightinstorm/lighthouse_chklst.html

LIGHTHOUSE CHECKLIST

EVALUATOR'S NAME:_____

TEAM MEMBERS:

1)_____

2)_____

3)_____

CHECKLIST:

___1) Visual pattern for lighthouse tower was unique.

___2) Colors used were within the guidelines. Only black, red, white, and gray were used.

___3) Sound was loud enough to be heard.

___4) A unique 20-count pattern of sound/no sound was repeated three times.

___5) Light was visible in the room.

___6) A unique 20-count pattern of light/no light was repeated three times.

___7) Teams worked to present work cooperatively.

___8) Additional comments from evaluator, answering the question as to whether this team's work should be accepted by the Lighthouse Board. Explain your reasons.

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